

Cécile Guédon

Research Interests

Intermedial Studies and Comparative Arts. Modernism. Dance, Performance, Music, Film and Visual Arts. Literary Theory, Poetry, Twentieth-Century Literature; French Studies, German Thought; History of Science, Embodied Cognition.

Academic Positions

Lecturer in Comparative Literature. Harvard University (July 2015–June 2018)

Associate Lecturer in Comparative Literature and Intermediality. University of Groningen, Department of Arts, Culture and Media, The Netherlands (February 2013–Aug. 2014)

Research Positions

Curator-in-Residence. Momentum Gallery, Kunstquartier Bethanien, Berlin (May 2017–July 2017)

Guest Scholar. Massachusetts Institute of Technology, Department of Art, Culture and Technology and MIT Media Lab, USA (Sept. 2014–January 2015)

Post-doctoral Research Associate. Harvard University, Department of Romance Languages and Literatures/Visual and Environmental Studies, USA (Aug. 2014–July 2015)

Research Fellow in Comparative Literature & Intermediality. University of Groningen, Department of Arts, Culture and Media, The Netherlands (Sept. 2012–Aug. 2014)

Visiting Scholar on a DAAD Doctoral Research Grant. Freie Universität, Institut für Theaterwissenschaft, Berlin, Germany (Oct. 2010–April 2011)

Visiting Scholar on a *Recherches Doctorales Libres* Allowance. EHESS, CRAL, Centre de Recherches sur les Arts et le Langage, Paris, France (Oct. 2009–June 2010)

Junior Researcher on a Marie Curie Early Stage Research Grant. Centre for European Studies, University College London (October 2006–October 2007)

Education

PhD in Humanities and Cultural Studies—July 2014 London Consortium, Birkbeck College, University of London, United Kingdom

MA in European Culture (Distinction)—September 2007 Centre for European Studies, University College London, United Kingdom

D.E.A in Comparative Literature (Very High Honors)—October 2005 Université Paris IV-La Sorbonne, Paris, France.

Maîtrise ès Lettres and Licence ès Lettres in French Literature (Very High Honors)—October 2004 Université Paris X-Nanterre, Paris, France

TestDaF Institut Oberstufe C2—February 2006 Berlin Goethe Institut, Germany

Goethe-Zertifikat Oberstufe C1—January 2006 Berlin Goethe Institut, Germany

Kleines Deutsches Sprachdiplom Mittelstufe B2—August 2005 Ruprecht-Karls-Universität Heidelberg, Germany

Certificato di Lingua Italiana Competenza Linguistica Avanzata C2—January 2004 Università degli Studi di Pisa, Italy

Languages

French—Mother-tongue
English—Near native
Italian—Near native
German—Excellent
Latin—Proficient
Greek—Proficient

Teaching Portfolio

Graduate Level

Mahindra Humanities Mellon Interdisciplinary Graduate Seminar—Panaesthetics—A Colloquium on the Visual Arts, Literature and Music (2015-2018, Harvard University, Faculty of Arts and Sciences)

This graduate seminar has been designed as a series of thirty sessions, so as to advise and showcase current work by graduate students in conversation with faculty members from across the Faculty of Arts and Sciences (Comparative Literature, German, Romance Languages, Slavic, Music, Visual and Environmental Studies, History of Art and Architecture, History of Sciences, Graduate School of Design).

CPLT 399—Movement Notation, Deaf Literature and Sign Language (Spring 2016, Harvard University)

Intermediality—Photography, Literature, Performance (Spring 2014, University of Groningen) for the **Research MA in Literary and Cultural Studies**

Narrative and/in Performance (Spring 2013, University of Groningen) for the **Research MA in Literary and Cultural Studies**

French Language and Literature for the **Research MA in Humanities and Cultural Studies** (2007–2010, Birkbeck College, School of English and Humanities, London, United Kingdom)

Francophone Literature (September 2009, Università di Bologna and Università di Siena, Bertinoro, Italy) for the **European Graduate School for Comparative Studies** in collaboration with **Professor Héliane Ventura** (Université d'Orléans, France)

MA Thesis

Fenna van der Poel. *Mirrors and Mirroring in Selected Works by Jean Rhys and Katherine Mansfield* (Spring 2014, University of Groningen, Department of English and Modern Literature)

Saskia Smit. *The World's Only Consulting Fandom: An Analysis of Modernity in Sherlock's Transmedial Narrative, Reception and Interaction* (Spring 2014, University of Groningen, Department of English and Modern Literature)

Miriam Lange. *Fairy Tales for Teenagers: The Lost Potential of Young Adult Dystopian Fiction* (Spring 2014, University of Groningen, Department of English and Modern Literature)

Undergraduate Level

CPLT 99—Sophomore Tutorial in Comparative Literature (Spring 2017, Harvard University) with the production of a performance entitled “**Not One**” in collaboration with the Derek Bok Centre for Teaching and Learning for which I was the recipient of the Spring 2017 **Harvard Certificate of Teaching Excellence**

EXT-E 100—Literary Theory in Comparison—An Introduction (Fall 2017, Harvard Extension)

CPLT 110—Literary Theory in Comparison—An Introduction (Spring 2016; Fall 2017, Harvard University)

CPLT 119—Poetry in Flux—Dance Afoot (Fall 2015, Fall 2016, Fall 2017, Harvard University) for which I was the recipient of the Fall 2015 **Harvard Certificate of Teaching Excellence** and the Fall 2016 **Harvard Certificate of Teaching Excellence**

CPLT 120—Games—Tricks, Puns and Plots in Literature and Culture (Spring 2016, Harvard University) for which I was the recipient of the Spring 2016 **Harvard Certificate of Teaching Excellence**

CPLT 122—Thirteen Ways of Looking at Intermediality (Spring 2017, Harvard University) with the production of four podcasts entitled **Intermediality from A to Z** in collaboration with the Harvard Art Museums and the Derek Bok Centre for Teaching and Learning

CPLT 124—Catastrophes—Narratives of Extinction (Spring 2017, Harvard University) with the curation of an exhibition entitled: **A Curious Halo: Close Encounters with Catastrophe** in collaboration with the Harvard Art Museums and the Harvard Museum of Natural History

Reading and Living in Europe, 1200—today (Fall 2013, University of Groningen)—First-year introductory course to Comparative Literary Studies for the **BA in European Languages and Culture**

French Language and Culture (Minor 3) (Spring 2013; Spring 2014, University of Groningen)—Third-year advanced course with an emphasis on twentieth-century French Cultural Studies with the convening of a two-day conference entitled: **Regards croisés sur la France contemporaine** for the **BA in European Languages and Culture (2013; 2014)**

Comparative Arts, II (Fall 2013, University of Groningen)—Third-year advanced course in Comparative Arts with a focus on the theory of intermediality for the **BA in Arts, Culture and Media**

VES 186—Film, Media and Space (Spring 2015, Harvard University) in collaboration with **Professor Francesco Casetti** (Yale University)

VES 192—Cinema and French Culture from 1986 to the Present (Spring 2015, Harvard University) in collaboration with **Professor Tom Conley** (Harvard University)

History of Film 1: From the Beginning to the Present (Spring 2015, Harvard Extension) in collaboration with **Dr. Charles Warren** (Boston University)

Beginning French II: Exploring Parisian Life and Identity (Spring 2015, Harvard University) in collaboration with **Dr. Nicole Mills** (Harvard University)

Senior Thesis

Elizabeth Wiener. *Aestheticizing Religion: Notre-Dame d'Amiens and the Writing of Marcel Proust* (Fall 2017, Harvard University)

Annie Wu. *Telling a Story of Two Centuries Without Words: The Instrumental Performance of Mignon's Vocal Songs from Goethe's Wilhelm Meister's Apprenticeship* (Spring 2018, Harvard University)

Lily Scherlis. *Species of Non-Spaces: An Intermedial Comparison of Virtual Nowheres* (Spring 2018, Harvard University)

Nikki Erlick. *A Hundred Sights of Hell: A Translation and Analysis of Albert Londres' Au Baigne* (Spring 2016, Harvard University)

Muriel Ramuz. *The Altermodern: Nicolas Bourriaud at the Tate Modern (2009)? Potentially Alive or Lost in Wander* (Spring 2014, University of Groningen)

Honors, Awards, Grants, and Fellowships

Awards

Harvard Certificate of Teaching Excellence Spring 2017 CPLT 97: Sophomore Tutorial in Comparative Literature

Harvard Certificate of Teaching Excellence Fall 2016 CPLT 119: Poetry in Flux—Dance Afoot

Harvard Certificate of Teaching Excellence Spring 2016 CPLT 120: Games—Tricks, Puns & Plots in Literature and Culture

Harvard Certificate of Teaching Excellence Fall 2015 CPLT 119: Poetry in Flux—Dance Afoot

Graduate Scholar Award—2010 International Conference on the Arts in Society (Berlin-Brandenburg Academy of Sciences and Humanities) (300€)

Horst Frenz Prize—2010 American Comparative Literature Association, Honorable mention for the best paper delivered by a graduate student at the ACLA 2009 conference, Harvard University (\$200)

Travel Grant Award—2009 Society of Dance History Scholars Annual Conference, Stanford University (\$300) Special citation for “an extremely well articulated and theoretically grounded research proposal”

Haskell Block Grant for International Graduate Students—2009 American Comparative Literature Association Annual Conference, Harvard University (\$500)

Association for the Study of Comparative Theory and History of Literature Doctoral Student Award—2008 European School for Comparative Studies, Università di Siena and Università di Bologna (550€)

Synopsis Doctoral Student Award—2007 European School for Comparative Studies, Università di Siena and Università di Bologna (550€)

Grants

Mahindra Humanities Mellon Grant (2015-2018) for convening the graduate interdisciplinary workshop: Panaesthetics—A Colloquium on the Visual Arts, Literature and Music (\$5,000)—Graduate School of the Arts and Sciences, Harvard University

London Consortium Bursary (2007-2010) for the completion of the doctoral dissertation (£10 125)—Birkbeck College, University of London, United Kingdom

Fellowships

DAAD (German Academic Exchange Service) Research Fellowship (2010-2011) for pursuing doctoral research under the supervision of Pr. Dr. Gabriele Brandstetter (6,000€)—Institut für Theaterwissenschaft, Freie Universität, Berlin

European Commission Marie Curie Early Stage Training Fellowship (2007-2008) for pursuing postgraduate research as Junior Researcher (30,000€)—Centre for European Studies, University College London, UK

Goethe Institut Scholarship (2006) for pursuing a two-month intensive German language program Oberstufe C1 (3,000€)—Berlin Goethe Institut

DAAD (German Academic Exchange Service) Language Scholarship (2005) for pursuing a one-month intensive German language and Civilization course Mittelstufe (1,000€)—Ruprecht-Karls-Universität Heidelberg, Heidelberg, Germany

French Ministry of Education Diplôme d'Etudes Approfondies (DEA) Scholarship (2004-2005) full maintenance fees for academic merit (4,500€)—Paris, Education Nationale, Université Paris IV-La Sorbonne

European Union Erasmus Scholarship (2003-2004) for pursuing a twelve-month program of study in Comparative Literature and Philosophy in Pisa (4,500€)—Università degli Studi di Pisa, Dipartimento di Lettere e Filosofia, Pisa, Italy

French Ministry of Education Maîtrise Scholarship (2002-2003) full maintenance fees for academic merit (8,000€)—Paris, Education Nationale, Université Paris X- Nanterre

Publications

Book Manuscripts

Cécile Guédon. *Distracted Minds, Attentive Bodies—The Gambling Gesture in Early Twentieth Century Visual Culture*. Book manuscript: in preparation.

Cécile Guédon. *Abstraction in Motion: A Choreographic Approach to Modernism*. Book manuscript: under review with the MIT Press.

Special Issue

Cécile Guédon, Isabelle Rieusset-Lemarié (eds). 'L'Art et les arts.' Numéro spécial. Paris: Presses Universitaires de France. *Nouvelle Revue d'Esthétique*. 2015; Vol. 16

Book Chapters

Cécile Guédon, Marco Caracciolo, Karin Kukkonen, Sabine Müller. 'The Promise of an Embodied Narratology: Integrating Cognition, Representation and Interpretation.' In John Pier and Philippe Roussin (eds). *Emerging Vectors of Narratology*. Berlin: Walter de Gruyter, 2017

Cécile Guédon, Marco Caracciolo. 'Child Minds through Gaps and Metaphors: On Two Strategies for Consciousness Representation in Literary Narrative.' In Jan-Noël Thon, Maike Reinert (eds.). *Representation of Subjectivity Across the Media*. London. Routledge, 2016

Cécile Guédon. “Front Populaire”, “Dirk Huizinga”, “Alexandre Koyré”, “Lucien Lévy-Bruhl”, “Michel Leiris”, “Marcel Mauss”, “André Salmon”, “Unanimisme”, in Stephen Ross (ed.). *The Routledge Encyclopaedia of Modernism*. London: Routledge, 2015

Stephen Bann. ‘A un moment précis.’ Cécile Guédon (translation). In Arno Gisinger. *Topoi*. Paris: Trans-Photographic Press and Bucher Verlag, 2013. French-German edition

Cécile Guédon. “Hop”, “Swing”, “Tap-Dancing.” In Lina Hakim (ed.). *The London Consortium English Dictionary*. London: London Consortium, 2012

Articles

Cécile Guédon. ‘Scandal and Gift—Saint Paul read by Giorgio Agamben and Jacob Taubes’ in Rosaria Carbotti (ed.). *Scandalo, Atti della Scuola Europea di Studi Comparati, Bertinoro*. Florence: Le Monnier, 2009 (in Italian)

Cécile Guédon. ‘Abstract Shadows, the Aesthetics of the General’. *Static. Issue 08—General*, The London Consortium, February 2009, pp. 1-12

Cécile Guédon. ‘Dance as a Figural Pattern for Modernist Poetics’, *International Journal for the Humanities*, Melbourne, Volume 5, N. 1, April 2007, pp. 149-161

Articles in Preparation

Christopher Kilgore, Cécile Guédon, Dan Irving. ‘Thing, Prototype, Process: Approaches to the “Event.”’ In ‘Unnatural and Cognitive Perspectives on Literary Studies: A Theory Crossover.’ *Poetics Today*, 39: 1-2 (2018), Special Issue

Cécile Guédon. ‘Kinesthetic Empathy and (Quiet Dance) Steps: Towards a Relational Aesthetics in Dance with Jonathan Burrows.’ In Daniel Watt (ed.) *Performance Philosophy*, Vol. 3 (2018)

Cécile Guédon. ‘Abstraction and Literary Innovation (1900-1940).’ In ‘Historical Key Terms for Literary Modernism’, *Arcadia International Journal of Literary Culture*, Special Issue

Cécile Guédon. ‘Street-views. From Breton’s surrealist anti-novel *Nadja* (1928) to Brassai’s photographic story-telling *Paris de nuit* (1933).’ ‘Rethinking Intermediality in the Digital Age’, *Acta Universitatis Sapientiae: Film and Media Studies*, Special Issue

Invited Talks

1. Cécile Guédon (2017, September 21). “The Mallarmé Project: Proofs in Motion—Mallarmé’s *A Throw of the Dice Will Never Abolish Chance* at the Houghton” for the Houghton Library, the Derek Bok Centre of Learning and Teaching, and the MetaLab—**Derek Bok Centre of Learning and Teaching, Harvard University, USA**

2. Cécile Guédon (2017, June 25). “The Intermedial Moment: Introducing Lance and Andi Olsen’s Show: ‘There’s No Place Like Time, A Novel that You Walk Through’—**Momentum Gallery, Kunstquartier Bethanien, Berlin Germany** | <https://vimeo.com/22284167>

3. Cécile Guédon (2017, May 17). “Articulating Modernity: Choreographing Abstraction.” Keynote for the Symposium: “Mediating Immediacy: Choreographing Affect”—Masterclass Theory in Contemporary Dance with Erin Manning (Concordia University)—**STUK (House for Dance, Image and Sound) and the Cultural Studies MA Programme at KU Leuven, Belgium**

4. Cécile Guédon (2017, April 21). “Explorations in the Arts and Humanities”—**The Advising Programs Office and the Freshman Dean’s Office, Harvard University, USA**

5. Cécile Guédon (2017, April 4). “Abstraction in Motion: A Choreographic Approach to Modernism” for the Renato Poggioli Lectures—**Department of Comparative Literature, Harvard University, USA**
6. Cécile Guédon (2017, February 11). “Creative Forms of Political Resistance”—**The Signet Society for the Arts, Harvard University, USA**
7. Cécile Guédon (2017, November 18). “Traversing Crossroads: Homi Bhabha Shapes an Interdisciplinary Approach for the Mahindra Humanities Center.” Interview with the Harvard Crimson about the collaboration with the Mahindra Centre—**Mahindra Humanities Centre, Harvard University, USA** | <http://www.thecrimson.com/article/2016/12/9/homi-bhabha-mahindra-feature/>
8. Cécile Guédon (2016, December 5). “Technology and Choreography in 'Biped' by Merce Cunningham (1999)” for the Film and Visual Studies Workshop—**Visual and Environmental Studies, Harvard University, USA**
9. Cécile Guédon (2016, November 28). “Thirteen Ways of Looking at Intermediality” for the **Derek Bok Centre of Teaching and Learning, Harvard University** (filmed interview)
10. Cécile Guédon (2016, November 15). Guest Lecture: “Abstract Staircases: Modernity in Motion” for the course ‘Modern Architecture and Society,’ invited by Kurt Forster, **Yale School of Architecture, USA**
11. Cécile Guédon (2016, July 21-27). “Virtual Bodies, Actual Performance in *Gesamtkunstwerk*: 'Biped' by Merce Cunningham (1999)” for The *Gesamtkunstwerk* Workshop—**Comparison and Intermediality Committee, International Comparative Literature Association Meeting, Vienna, Austria**
12. Cécile Guédon (2016, February 22). Guest Lecture: “Synesthesia, Animation and The Avant-Garde” for the course ‘VES 173—Visual Music,’ invited by Laura Frahm, **Visual and Environmental Studies, Harvard, USA**
13. Cécile Guédon (2015, November 19). Chair for the panel: “Traveling Domestic: Modernism’s Revolutionary Interiors” for ‘Modernism and Revolution’—for the **Modernist Studies Association Annual Conference, Boston, USA**
14. Cécile Guédon (2015, November 12). “Wölfflin’s Medieval Shoe: Reflections on Style” for the Germanic Circle ‘Hexis, Haltung Habitus’—**Department of Germanic Languages and Literatures, Harvard University, USA**
15. Cécile Guédon (2015, May 15). “Spaces of Freedom, Plays of Power: Environmental Control and Montessori Architecture” for ‘Ernste Spiele/Serious Games,’ BTWH Annual Conference—**Departments of German and Film and Media, University of California, Berkeley, USA**
16. Cécile Guédon (2015, February 27). “Abstraction in Motion: A Choreographic Approach to Modernism” for the Cognitive Science for the Arts and Humanities Speaker Series—**English Department, Centre for Embodied Cognition, Stony Brook University, USA**
17. Cécile Guédon (2014, December 1). “Abstraction and Modernist Staircases” for the Film and Visual Studies Workshop—**Visual and Environmental Studies, Harvard University, USA**
18. Cécile Guédon (2014, October 23). “Synaesthesia” for the course ‘Resonance: Sonic Experience, Science and Art’ invited by Caroline Jones and Stefan Helmreich—**Massachusetts Institute for Technology, School of Humanities, Arts of Social Sciences, USA**
19. Cécile Guédon (2013, November 22). “Portrait Without Subject: Abstract Narration in Virginia Woolf’s ‘The Lady in the Looking-Glass’ (1929)” for the symposium ‘Character & Subjectivity in Film & Literature—A Trans-medial Perspective’—**Department of Arts, Culture and Media, University of Groningen, The Netherlands**

20. Cécile Guédon (2013, October 15). Response to Robert Sinnebrink: “*Techne* and *Poiesis*: Heideggerian Perspectives on Technology and Cinema” for ‘An Afternoon on Heidegger’—**Film Archive, University of Groningen, The Netherlands**

Conferences Organized

2016, March 17-19—USA, Harvard University, American Comparative Literature Association Annual Meeting—Panel convenor: “Narrativizing Catastrophe.”

2013, April 4-7—Canada, Toronto, American Comparative Literature Association Annual Meeting—Panel convenor: “Writers and Readers on Autopilot: Nuts and Bolts of Twentieth-Century Artistic Experimentation.”

2011, March 31st -April 3—Canada, Vancouver, American Comparative Literature Association Annual Meeting—Panel convenor: “Novelistic Maps and Conceptual Trajectories in Twentieth-Century Fiction.”

2010, April 1-4—USA, New Orleans, American Comparative Literature Association Annual Meeting—Panel convenor: “Jazz and Communication. Towards a Creolization of the Philosophy of Language.”

Presentations

1. Cécile Guédon (2016, March 19). ‘A Curious Halo: George Manley Hopkins and the Krakatoa Eruption (1883-1884)’ for “Narrativizing Catastrophe”—USA, Harvard University, **ACLA Annual Conference**

2. Cécile Guédon (2015, October 23-24). ‘Elemental Realism and Cinematic Textures’ for “The Real and the Intermedial”—Cluj-Napoca, Sapientia University, Romania, **International Society for Intermedial Studies**

3. Cécile Guédon (2015, Sept. 14-16). ‘Literary Abstraction 1890-1930’ for “Writing Literary History”—Catholic University of Leuven, Belgium, **MDRN, Research Group of Modern Literature and Modernity**

4. Cécile Guédon (2015, Sept. 8-10). ‘Kinesthetic Empathy and (Quiet Dance) Steps: Towards a Relational Aesthetics in Dance with Jonathan Burrows’ for “Performance and Philosophy Workshop”—UK, Worcester University, **Theatre and Performance Research Association**

5. Cécile Guédon (2015). ‘Jean Painlevé’s ‘Scientific Fiction’—From *Sea Urchins* (1929) to *Freshwater Assassins* (1947)’ for “Narrative Knowledge In and Out of Literature”—USA, Chicago, **Society for the Study of Narrative Annual Conference**

6. Cécile Guédon (2014). ‘Literary Abstraction 1890-1930’ for “Modernism Now!”—UK, Senate House, University of London, **British Modernist Association**

7. Cécile Guédon (2014). ‘Walked-out Cities: Ghost Narration in André Breton (*Nadja*, 1928) and Michelangelo Antonioni (*L’Eclisse*, 1962)’ for “Narrative Matters”—France, Université Paris VII-Diderot, **Narrative Matters Network**

8. Cécile Guédon (2014). ‘Kinesthetic Empathy and (Quiet Dance) Steps: Towards a Relational Aesthetics in Dance with Jonathan Burrows’ for “Cognitive Future of the Humanities”—UK, Durham University, **Cognitive Futures of the Humanities AHRC Network**

9. Cécile Guédon (2014, March 30). “Walked-out Cities: Ghost Narration in René Clair’s *Paris Qui Dort* (1925) and Brassai’s *Paris de Nuit* (1933)” for the International Conference on Narrative, Society for the Study of Narrative Annual Meeting—USA, Massachusetts Institute for Technology, **Society for the Study of Narrative Annual Conference**

10. Cécile Guédon (2013, June 25-27). ‘Street-views. From Breton’s Surrealist Anti-Novel *Nadja* (1928) to Brassai’s Photographic Story-Telling in *Paris de Nuit* (1933)—UK, Manchester Metropolitan University, **Society for the Study of Narrative Annual Conference**

11. Cécile Guédon (2013, April 25-27). 'Distracted Minds, Attentive Bodies. Immediate Cognition in Mallarmé's *Throw of the Dice* (1898)' for "Cognition and Poetics"—University of Osnäbruck, Germany, **Cognition and Poetics Network**
12. Cécile Guédon (2013, April 4-7). 'Surrealist Automatic Procedures as Improvisatory Practices: From Man Ray's *Champs Délicieux* (1922) to Henri Michaux's *Alphabet* (1927)'—Canada, Toronto, **ACLA Annual Conference**
13. Cécile Guédon (2013, April 4-6). 'Rémanence and Visual Abstraction: Paul Klee, Man Ray' for "Cognitive Future of the Humanities"—UK, Bangor University, **Cognitive Futures of the Humanities AHRC Network**
14. Cécile Guédon (2013, March 29-30). 'Disrupting Gestures: Modernist Fiction and Kinesthetic Empathy' for "Emerging Vectors of Narratology: Towards Consolidation or Diversification?"—Centre de Recherches sur les Arts et le Langage, Ecole des Hautes Etudes en Sciences Sociales, Paris, France, **European Narratology Network (ENN) Third Meeting**
15. Cécile Guédon (2012, November 9). 'Rémanence and Visual Abstraction: Paul Klee, Alfred Stieglitz, René Clair' for French Studies Conference "Remanence, Presence/Absence"—UK, London, Institute of Germanic and Romance Studies, School of Advanced Studies
16. Cécile Guédon (2012, March 15-17). 'Abstract Narration: Virginia Woolf and *The Lady in the Looking-Glass, a Reflection*' (1929) for the International Conference on Narrative, Society for the Study of Narrative Annual Meeting— USA, Las Vegas, **Society for the Study of Narrative**
17. Cécile Guédon (2011, November 9-12). 'Abstract Gestures: Modernist Figurations of Motion' for the 5th Nomadikon Conference, "New Ecologies of the Image: Image = Gesture"—Bergen Centre on Visual Culture, Norway, **New Ecologies of the Image—Nomadikon**
18. Cécile Guédon (2011, May 9–11). 'Paul Klee's Graphic Gestures: Graphing Dynamic Lines' for the Sixth International Conference on the Arts in Society—Berlin-Brandenburg Academy of Sciences and Humanities, Germany
19. Cécile Guédon (2011, March 31st-April 3). 'The Walked-Out City as an Abstract Diagram: Rilke, Breton, Aragon' for "Novelistic Maps and Conceptual Trajectories in Twentieth-Century Fiction"—Canada, Vancouver, **ACLA Annual Conference**
20. Cécile Guédon (2010, April 1-4). 'Swing and Staircases: A Study of Jazz Improvisation' for "Jazz and Communication. Towards a Creolization of the Philosophy of Language"—USA, New Orleans, **ACLA Annual Conference**
21. Cécile Guédon (2009, June 19-22). 'Oskar Schlemmer's *Triadic Ballet*, Architectural Space Set in Motion' for "Topographies, Sites, Bodies, Technologies"—USA, Stanford University, **Society of Dance History Scholars Annual Conference**
22. Cécile Guédon (2009, April 22-24). 'Loïe Fuller/Mallarmé: 'A Silence Bristling With Chinese Crepe"' for the "Theatre Noise Conference"—UK, Central School of Speech and Drama, London
23. Cécile Guédon (2009, April 4-2). 'Articulation: An Aesthetics of Motion' for "Beyond the Visual"—UK, Manchester Metropolitan University, **Association of Art Historians Annual Conference**
24. Cécile Guédon (2009, March 26-29). 'Modernism: Poetry's Metamorphosis in a Choreography of Gestures' for "Interartistic Borrowings"— USA, Harvard University, **ACLA Annual Conference**
25. Cécile Guédon (2009, March 20-21). 'Poetic Gestures, Modernist Choreographies' for 'The Media of Translation / Translation between Media'—UK, Cambridge University, Centre for Research in the Arts, Social Sciences and Humanities, **British Comparative Literature Association Graduate Conference**
26. Cécile Guédon (2008, July 28-31). 'Modern Dance and Abstraction: Oskar Schlemmer's "Triadic Ballet" at the Bauhaus' for the Third International Symposium on Arts and Society —UK, Birmingham, Institute of Art and Design

27. Cécile Guédon (2008, May, 31). 'Confrontation and Intersection in Interdisciplinary Practice' for 'Crossing the Boundaries: A Conference on Interdisciplinarity and Research'— UK, London, Birkbeck College, Faculty of Life Long-Learning and London Consortium

28. Cécile Guédon (2007, March, 30). 'Dance as a Paradigm for Modernist Poetics' for 'Confrontation'—UK, Goldsmiths University of London, **British Comparative Literature Association**, Graduate Student Conference

29. Cécile Guédon (2007, February 24-26). 'Dancing Poetry, Poetic Dances: New Stylistics for Modernism in Art' for the I International Symposium on Arts and Society— USA, Columbia University

30. Cécile Guédon (2007, February 23-25). 'Dancing Poetry, Poetic Dances: New Stylistics for Modernism in Art' for the VII International Symposium on New Directions in the Humanities—USA, New York University, School Tisch of the Arts

Service

Kirkland House Senior Common Room Member, Harvard (2014-current)

Committee on the Concerns of Women at Harvard (2016-current)

Harvard First Generation Faculty Network (2017-current)

Editorial Board Member—June 2011—current. *Evental Aesthetics*, UCLA & USC, Los Angeles, USA—I serve as associate editor for this international, peer-reviewed journal dedicated to interdisciplinary theoretical perspectives on art and aesthetics.

Editorial Assistant—June 2008—June 2010. *Complete Works of Voltaire*, Voltaire Foundation, University of Oxford—My work involved team working with academic editors towards the research and preparation of the full critical edition of the *Complete Works of Voltaire/Œuvres complètes de Voltaire*; carrying out manuscript checks at the British Library, London and at the Bibliothèque Nationale de France, Paris; proof-reading base texts, establishing variants, editing and translating critical commentaries.

June 2007—December 2007. *International Journal for the Humanities*, RMIT University, Melbourne, Australia—Associate Editor for the preparation of Vol. 5 and Vol. 6.

Academic Memberships

Modern Languages Association (2010-2017); **MDRN, Research Group of Modern Literature and Modernity** (2015); **Modernist Studies Association** (2015-2018); **British Association for Modernist Studies** (2014); **International Study for Intermedial Studies** (2015); **International Comparative Literature Association** (2016-2017); **American Comparative Literature Association** (2008-2016); **British Comparative Literature Association** (2007-2008); **Society of Dance History Scholars** (2009-2010); **Society for the Study of Narrative** (2011-2017); **Narrative Matters Network** (2014); **Association of Art Historians** (2009-2010); **New Ecologies of the Image—Nomadikon** (2010); **European Narratology Network (ENN)** (2013); **Cognitive Futures of the Humanities AHRC Network** (2013-2015); **Cognition and Poetics Network** (2013); **Theatre and Performance Research Association** (2015).

Academic Referees

1. Tom Conley, Abbott Lawrence Lowell Professor

Romance Languages and Visual and Environmental Studies

Harvard University, Boylston Hall, 509 Cambridge, MA 02138 USA

617-495-2274 | tconley@fas.harvard.edu

2. John T. Hamilton, William R. Kenan Professor of German and Comparative Literature

Chair, Germanic Languages and Literatures

Harvard University, 16 Quincy Street, 203, Cambridge, MA 02138 USA

617-495-1131 | jhamilt@fas.harvard.edu

3. Judith Ryan, Robert K. and Dale J. Weary Professor of German and Comparative Literature

Germanic Languages and Literatures and Comparative Literature

Harvard University, 16 Quincy Street, 203, Cambridge, MA 02138 USA

617-496-4923 | jryan@fas.harvard.edu

4. Kurt W. Forster, Professor Emeritus in Art History and History of Architecture

Yale School of Architecture

Rudolph Hall 180 York Street, New Haven, CT 06511 USA

203-432-2288 | kurtwforster@hotmail.com

5. Francesco Casetti, Professor, Film Studies Program

Director of Graduate Studies, Humanities Program

Yale University, 53 Wall Street, 202, New Haven CT 06511 USA

203-432-0671 | francesco.casetti@yale.edu

5. Sandra Naddaff, Senior Lecturer in Comparative Literature

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